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inches), it would seem probable that originally it formed only one vertical section of a double- or triple-light window.

The glass definitely attaches itself in style to the Lower Rhenish school of about 1300, before which Gothic glass scarcely appeared in this region, of which Cologne was the center. The slightly archaic forms are characteristic of this transitional period when French motives were fast subverting the Romanesque tradition, so firmly rooted in Germany. Closely related in style to our Jesse window are the earliest examples of German Gothic glass, in the choir of St. Viktor's Church at Xanten (five scenes from the Life of Christ—fragmentary) dated on the evidence of their transitional style about 1300, and the Bible window of the same date in St. Stephen's Chapel, Cologne cathedral, which was originally in the choir of the Dominican Church, presumably erected during the period of office of Archbishop Siegfried von Westerberg (1274–1297).⁶

The Museum window has been described as French or English and dated as early as 1220–1240,⁷ but the iconography of the Crucifixion scene is certainly of the later date when a new emotional quality, lacking in earlier representations and here expressed by the agonized posture of the Saviour, was introduced.

In connection with this problem of dating, it should be noted that there was in the Costessey Collection a panel, possibly forming part of our window, which represented a female donor with the inscription: "Beatrix Valrenburghi Regina Allemannie." Beatrice of Valrenburg, the daughter of a Silesian count,

⁶Oidtmann. *Rheinische Glasmale-reien*, p. 112.

⁷A. Vallance. *Burlington Magazine*, vol. XXXV, 1919, p. 26.



JESSE
WINDOW

was the third wife of Richard, Earl of Cornwall, the sole Englishman who ever ruled as German king; and owing to the fact that her husband was never crowned emperor at Rome, Beatrice would rightly have been designated "Regina Allemannie." As her marriage with Richard took place between 1260 and 1272, it is quite probable that she lived long enough to appear as donor in connection with the Jesse window. It is impossible to establish the relation of this panel to our window until photographs are available.

In the churches of the early Gothic period, stained glass formed an integral part of the architectural composition as a whole. Its function was primarily decorative; besides adding color, it created an atmosphere of half-light and shadows which was consonant with the mysticism of the time. The leading further expressed the structural quality of early Gothic architecture and was in itself significant as patterned tracery against the light. These characteristics are exemplified at their highest point of development by the Museum window; in its jeweled panes we have one of the most lyric manifestations of Gothic art. H. S.

A STATUE OF THE SCHOOL OF CLAUS SLUTER

EXHIBITED in the gallery of mediaeval art on the second floor of Wing J is one of the most recent and most important purchases of the Museum, a stone statue representing the apostle Saint Paul by an artist of the school of Claus Sluter.¹ Of the polychrome decoration with which the sculpture was originally completed only a few vestiges remain, hidden away in the deepest folds of the drapery. The

¹Acc. No. 22.31.1. Height, 47½ inches.

weather-worn stone has turned to the color of old ivory, darkened to gold here and there, or veiled with dusty white traces of the plaster ground upon which the painter applied his pigments.

was nationalized at the time of the French Revolution.² The sous-préfecture of Poligny now occupies part of the monastic buildings, and the church, a beautiful example of thirteenth-century architecture,



SAINT PAUL
ATTRIBUTED TO CLAUS DE WERVE

One hundred and thirty years ago this statue was standing in the ancient church of the Dominican convent at Poligny, a little town in the mountainous region of the Jura, where France adjoins Switzerland; the earlier history of the statue is not at present known. The monastery, founded in 1271 by Alix, Countess of Burgundy,

serves as a "cave coopérative." Our statue was bought from the Dominican church on October 9, 1792, by a certain Claude Antoine Dubois, in whose family it remained until his grand-daughter, upon

²Maurice Perrod. *Le Couvent des Jacobins de Poligny*, extrait de la *Revue Viticole de Franche-Comté et de Bourgogne*, 1904.

her death some fifteen or twenty years ago, bequeathed the statue to a servant. It was bought by a private collector in Poligny and changed hands two or three times before it was acquired by the Museum.

realistic art profoundly influenced the development of Gothic sculpture in France. He appears to have been of Dutch extraction, although it is a question whether he was born in Holland proper or in Gelder-



SAINT PAUL
ATTRIBUTED TO CLAUD DE WERVE

The type of the head with the long, forked beard, the voluminous folds of heavy cloth with which the figure is draped, the realistic modeling indicate an obvious relationship with the work of Claus Sluter, the great sculptor in whom the Burgundian school reached its apogee. Little is known of the life of this famous master, whose

land. In 1385 he was working at Dijon as the second assistant of the sculptor Jean de Marville. When the latter died in 1388, Sluter succeeded him in the following year as "varlet de chambre et tailler d'ymages" to Philippe le Hardi, Duke of Burgundy. For the next fifteen years Sluter was principally occupied with sculpture for the

convent church and cloister of the Chartreuse de Champmol, founded in 1385 by Philippe le Hardi in the outskirts of Dijon. At this time Dijon swarmed with artists from France, the Low Countries, and Germany, brought to the Burgundian capital to execute the sculptures, paintings, and stained glass which Philippe, with a prodigality characteristic of the master of the richest states in Europe, had commissioned for the embellishment of the monastery church in which his tomb was to be erected.

Many of these treasures perished when the Chartreuse was sacked by the Revolutionists at the end of the eighteenth century. Among those that escaped are the sculptures of the portal of the church representing Philippe le Hardi and the Duchess Marguerite presented by their patron saints to the Virgin. Although opinions vary as to authorship, it is generally accepted that the portrait statue of the Duke is by Claus Sluter, and very probably the other figures as well, with the exception of the statue of the Virgin, which is certainly by another hand. But the greatest monument to Sluter's genius is the famous "Well of the Prophets," made for the cloister of the Chartreuse and still in place, although only the pedestal survived the destruction of the convent. This pedestal was originally surmounted by a Calvary—that is, a Crucifixion group with Saint John, the Virgin, and Mary Magdalen—of which only a few fragments remain. In the execution of this prodigious ensemble Sluter was assisted by his nephew, Claus de Werve, but the magnificent figures of the six Prophets are from the master's hand.

In these astonishing statues—so instinct with life, so powerfully characterized—the trend toward realism, which was tentatively manifested in the art of France and the Low Countries in the second half of the fourteenth century, attained complete expression. The mannered elegance, the pretty affectations of sentiment and form, which in the fourteenth century had succeeded the noble idealism of the earlier Gothic period, now gave way to the asperities of realism. The new style was the fruition of tendencies long in preparation and international rather than local in char-

acter; but the Burgundian school, animated by Sluter's extraordinary example, played an important rôle in the dissemination of the realistic manner throughout the greater part of France.

To return to Claus Sluter, his part in the celebrated tomb of Philippe le Hardi, now in the museum at Dijon, appears to have been insignificant. The general architectural work had probably been carried out by Jean de Marville, whom Sluter succeeded as the sculptor of the tomb, but only two of the little mourners or "pleurants," who wind in procession around the sides of the mausoleum, had been completed in 1404 when, Philippe le Hardi having died, Claus Sluter entered into a new engagement to finish the tomb. But Sluter had just retired, worn out by his arduous labors, to the Abbey of Saint-Étienne at Dijon, and as he died shortly after, probably at the beginning of the year 1406, the work itself was undertaken by his nephew, Claus de Werve, who brought the monument to completion in 1411, adding a few final touches in the following year.

Is our statue of Saint Paul by Claus Sluter or by some one of the assistants and followers who constitute his school? It is not solely a question of quality—for at his best³ Claus de Werve stands close to the master—but of differences in style. From the latter point of view it does not seem possible to me that the Saint Paul can be the work of Sluter. Beautiful and impressive as the statue is, it lacks the nervous energy, the dramatic characterization, the realistic insistence which one would expect in a work of Sluter's hand. The draperies are modeled with a greater amplitude than in Sluter's work: the folds are less broken, more consciously rhythmic in design. The fire of passionate emotions smoulders in Sluter's Prophets; but the Saint Paul is a serene, peaceful old man. One has the impression that although the sculptor of the Saint Paul was competent to imitate the

³ Claus de Werve was undoubtedly a sculptor of uneven performance, although the inferiority of his much decried retable at Bessey-les-Cîteaux may well be due to the fact that, accustomed to working in the round, the sculptor was here called upon to adapt his style to the exigencies of relief sculpture.

gestures and expressions of emotion, this endeavor would not spring from any deep feeling on the artist's part.

These traits one finds in the work of Sluter's nephew and chief disciple, Claus de Werve, who was born at Hatheim in Gelderland, joined his uncle at Dijon in 1396, collaborated with him on the "Well of the Prophets," succeeded Sluter as the chief sculptor of the Duke of Burgundy, completed the sepulchre of Philippe le Hardi in 1411, and died in 1439 after experiencing many disappointments under Jean sans Peur and Philippe le Bon, less prodigal in their patronage of the arts than Philippe.

Fierens-Gevaert⁴ states that in the collegiate church of Saint-Hippolyte at Poligny are sculptures by Claus de Werve. Humbert,⁵ referring to these sculptures, states specifically that Claus de Werve worked at Poligny. Unfortunately the authority for this assertion is not given, but the case is extremely probable. In the time of Jean sans Peur and earlier, Poligny belonged to the Dukes of Burgundy. Jean Chevrot, a native of Poligny, was chief of the Council of Philippe le Bon, ambassador to England, Bishop of Tournay; he died in 1460 and his portrait statue, part of a funerary monument, is still in the church of Saint-Hippolyte at Poligny. This church, commenced in 1415, was embellished by Jean Chousat, "Bourgeois de Poligny," who gave part of his fortune to the construction and decoration of the church, and founded there a chapter of canons in 1429. Chousat, who died in 1433, was a councilor of the Dukes of Burgundy and treasurer of Philippe le Bon. His portrait statue is in the choir of Saint-Hippolyte, together with statues of the Virgin, Saint Andrew, and Saint John. Judging from reproductions of the portrait statue and of the Saint Andrew,⁶ these

sculptures appear to be the work of Claus de Werve, close in style to his mourners on the tomb of Philippe le Hardi. Our statue of Saint Paul is smaller in size than the Saint-Hippolyte sculptures, but so similar in style that it may be assigned with considerable certainty to the same artist.

A tower of the convent, whence came our statue, is known as the "Tour Chousat." Did the Maecenas of Saint-Hippolyte extend his benefactions to the convent of the Dominican friars in whose church were buried the "high and mighty" of Poligny? If Claus de Werve worked at Poligny, it is not improbable that the convent profited from the master's sojourn. However this may have been, the presence at Poligny of the statues just mentioned strengthens my belief, which is based as well on evidence of style, that our Saint Paul is in all probability a work of Claus de Werve in the second or third decade of the fifteenth century.

J. B.

PRINTS OF ENGLISH LANDSCAPES

IN the print gallery next to that in which are exhibited the late eighteenth- and early nineteenth-century architectural etchings and lithographs which were noticed in the last number of the BULLETIN, there hangs a selection of English landscape prints of the same period, for the greater part by comparatively unknown men, but numbering among their designers such more conspicuous artists as Girtin, Crome, Cotman, and Turner. Like the architectural prints these landscapes require for due appreciation that the visitor to the gallery be willing momentarily to adjust his great grandfather's spectacles upon his nose and to look through them with as much sympathy for the life of past times as he is able to summon, for they are quite different in many essential particulars from the printed landscapes with which he is more familiar. Since their time the whole mechanism, even the facts, of social life have fundamentally changed, and with them the attitude toward the country-side, so that if one desires fully to understand these old draughtsmen and what their landscapes meant, he

⁴ Fierens-Gevaert. *La renaissance septentrionale et les premiers maîtres des Flandres*, 1905, pp. 80, 81.

⁵ André Humbert. *La sculpture sous les Ducs de Bourgogne*, 1913, p. 112.

⁶ Illustrated in a guide to Poligny, published by the Comité d'initiative de Poligny, which contains brief information concerning the history of the town and its monuments.